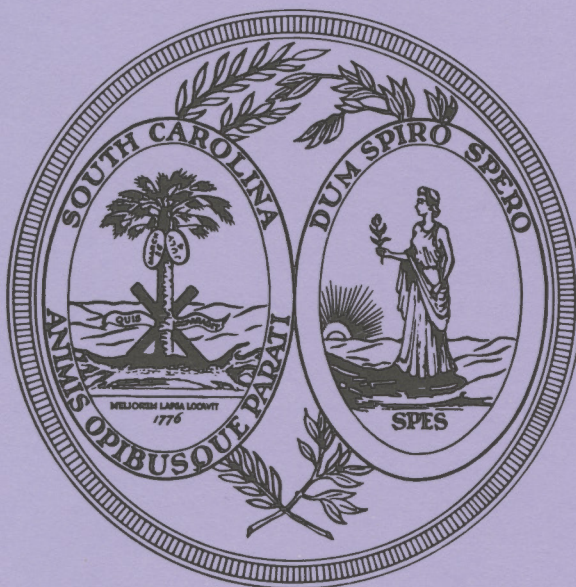


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# **SOUTH CAROLINA STATE MUSEUM COMMISSION**



## **ANNUAL REPORT 1991-1992**

Printed Under The Direction Of The  
State Budget And Control Board

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JAN 15 1993

**STATE DOCUMENTS**

LETTER OF TRANSMITTAL  
FROM THE  
SOUTH CAROLINA STATE MUSEUM COMMISSION

To His Excellency, the Honorable Carroll A. Campbell, Jr., Governor of South Carolina, and to the Honorable Members of the General Assembly of South Carolina.

Gentlemen:

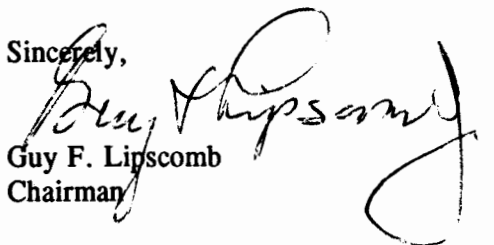
On behalf of the South Carolina Museum Commission, I am pleased to submit our agency's annual report for the fiscal year 1991-92.

From a financial standpoint this past year was the most difficult ever experienced by this agency. Budget reductions at the beginning of the year forced us to reduce staff in a number of areas. Nevertheless, we were able to make the cuts in non-programmatic parts of the budget without affecting our primary mission, which is to provide our schoolchildren, citizens and out-of-state visitors with a variety of exciting and enriching museum experiences that will increase their knowledge and appreciation of South Carolina. This approach bore fruit when, despite the economic downturn, we achieved gains in attendance and earned income compared to the previous year.

The museum is our state's showcase, and throughout the year we offered a rich selection of changing exhibits in four disciplines, scientific and historical demonstrations, lectures, performances, and special events. In addition we hosted over 200 meetings, seminars, receptions, and banquets put on by community, state and national organizations, both private and governmental, who find the museum an outstanding resource for their purposes. With each passing year the museum plays an ever more significant role as one of our state's premier cultural attractions.

Therefore, it is with great pride that we submit this report to you and to the people of South Carolina.

Sincerely,

  
Guy F. Lipscomb  
Chairman

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## SOUTH CAROLINA MUSEUM COMMISSION

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Ms. Martha Edens..... At Large  
Mrs. Caroline H. Miley..... At Large  
Mrs. Minor M. Shaw..... District No. 4  
Mrs. Emma Singleton..... District No. 5  
Dr. Leo F. Twiggs..... District No. 2  
Mrs. John C. West..... District No. 1  
Vacant..... District No. 3

## SENIOR STAFF

Dr. Overton G. Ganong..... Executive Director  
A. Michael Fey..... Director of Exhibits  
Margaret Anne Lane..... Director of Education  
Dr. Rodger E. Stroup..... Director of Collections and Interpretation  
Terrell T. Underwood..... Director of Public Information and Marketing

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Secretary

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Vice President

Fred H. Gantt  
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Immediate Past President  
Finance

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Michael Witunski, Development

Kitty Nicholson, Membership

O. Stanley Smith Jr., Nominating

Robert G. Davidson, At large

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B. Richard Littlejohn Jr.

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T. Hunter McEaddy

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Philip L. Walker

Johnnie M. Walters

Jane O. Waring

Michael Witunski

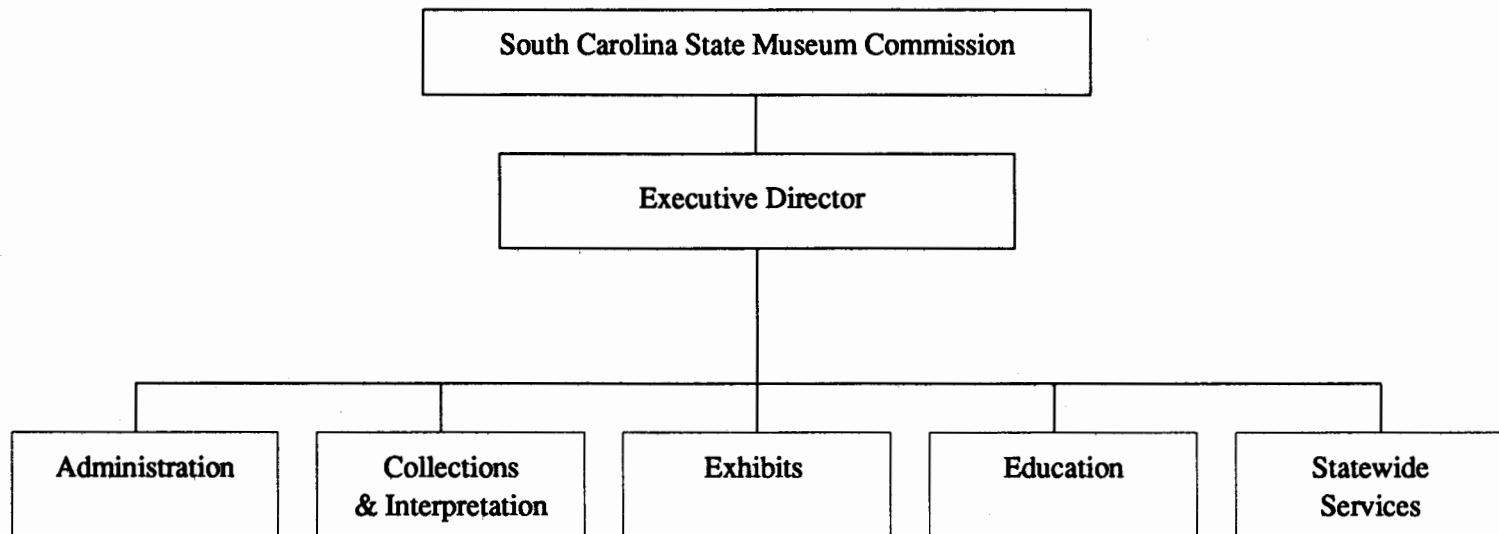
Staff

Patricia D. Cooper..... Executive Vice President

Cindy Jones..... Development/Special Events Coordinator

Meg Gladden..... Membership Director

Lee McMillan..... Office Manager/Bookkeeper



## MISSION STATEMENT

The South Carolina State Museum is a public, non-profit educational institution whose purpose is:

- 1) to educate and inspire young people, citizens of the state and out-of-state visitors with an understanding and appreciation of the state's heritage and culture;
- 2) to serve as a complementary resource for the state's educational system and as a tool for business and economic development; and
- 3) to assist other museums in the state.

In order to accomplish these ends the State Museum shall collect, preserve and share objects representative of the state's natural history, cultural history, science and technology, and art and shall exhibit and interpret those collections in a stimulating and entertaining manner to provide educational experiences for people of all ages.

## A STATE MUSEUM

A museum is a unique institution. Only a museum collects and preserves a material record of the natural world and human culture. But a museum is more than a collection. It is a positive cultural influence. It educates not with books but with objects. It entertains, affording people an escape from the everyday, a place where they can socialize in an intellectually stimulating environment. It enriches the lives of its visitors, arousing their curiosity, creating or reinforcing their interests, and enlarging their experiences.

Over the last century most states have founded state museums, in many cases two or three of them. Some are art museums. Others deal with history, natural science or a combination of subjects. Although they vary as to type, size and quality, all receive their major funding from state governments, and all represent an investment in the education and cultural enrichment of the citizenry.

South Carolina did not share in this nationwide trend. The years of Reconstruction and their legacy of poverty produced a narrowly utilitarian outlook that did not recognize a need for public cultural institutions. But times have changed. South Carolina, planted firmly in the Sun Belt, is growing. With growth has come an awareness of the importance of education and of cultural amenities to the welfare of the state, an awareness reflected by the establishment of the South Carolina Museum Commission for the purpose of creating a state museum.

Unfortunately, during the lean years from Reconstruction to World War II, much of South Carolina's material heritage passed into the hands of private collectors and museums in other parts of the country. There was no museum in the state with a mandate to collect, preserve, and interpret a record of the state's historical and natural legacy. Too few South Carolinians appreciated the richness of their heritage--this was particularly true of young people--and visitors to the state were usually even less informed. Although South Carolina had a number of good



museums, it had no museum of the state, no museum with the declared mission to interpret the entity called "South Carolina." That was to be the role of the State Museum.

As we are demonstrating, the materials for a fine museum exist. South Carolina has a remarkable variety of landforms, minerals, plants and animals. It has more than 300 years of colorful, exciting history, which few states can match. It has a distinguished heritage in the arts and a rapidly expanding scientific and industrial sector. Together these elements form a vivid story, one that South Carolinians and other Americans should know. The State Museum is telling that story and, at the same time, taking the lead in preserving a physical record of the state's cultural and natural resources.

The museum is an important educational resource, a place where South Carolinians can take inspiration from their heritage. By seeing the clothes, tools, weapons, vehicles, furniture, arts, and crafts of earlier generations, they are gaining a sense of the past more vivid, more immediate than that conveyed by even the best histories. By seeing examples of the wildlife and plants of South Carolina and their habitats, visitors are acquiring a heightened awareness of their surroundings, an awareness that may well lead to a greater appreciation of nature and a determination to preserve it. They may leave the museum with their horizons expanded, their minds full of questions that may well promote further learning. The intellectual stimulation a museum can provide is vitally important not only to impressionable young minds, but to older people as well. A museum can work its magic on people of all ages.

The State Museum, centrally located and professionally staffed, supports South Carolina's other museums in a variety of ways. It serves as a clearinghouse for information, provides technical assistance, shares its collections, arranges traveling exhibitions and helps the state's smaller museums preserve their treasures.

The museum is working closely with, and encouraging the activities of, science clubs, nature-study groups, historical societies, arts and crafts groups and similar organizations. Many of these groups, as well as state agencies, non-profit organizations, trade associations and private businesses, hold events at the museum.

The Commission enjoys a productive relationship with many South Carolina state agencies. For example, this year we published an African-American cultural and historical site directory with the Dept. of Parks, Recreation and Tourism. We provided the location for filming television spots about children available for adoption for the Dept. of Social Services. We used Forestry Commission photos to show the devastation of Hurricane Hugo in an exhibit about the 1989 storm. And we collaborated with the S.C. Arts Commission on exhibits in the the Lipscomb Art Gallery.

In planning the State Museum, the Museum Commission has been able to study the operation of other museums and to learn from their experiences. It has drawn upon the latest developments in museum design, storage systems, exhibit design and educational theory to create a facility that embodies the best in contemporary museography. The State Museum is a long-term investment in the state's heritage, a tribute to the men and women who have shaped that heritage, and a showcase to the nation.

## HISTORY OF THE STATE MUSEUM COMMISSION

The idea of a state museum took root in the late 1960s as South Carolina prepared to celebrate its tricentennial. Encouraged by Dr. Robert L. Stephenson, director of the South Carolina Institute of Archaeology and Anthropology, the University of South Carolina invited Dr. Eugene Kingman of the Joslyn Museum in Omaha, Neb., to visit the state and appraise the prospects of creating a state museum. After interviewing many museum directors and state officials, Kingman endorsed the idea of a museum dealing with science, history and art. A steering committee of museum professionals was appointed to promote the project.

As part of its tricentennial observance, the state sponsored a South Carolina history exhibit, which attracted 135,000 visitors and showed the public's interest in the state's heritage.

In 1971 Gov. John C. West appointed a committee to study the feasibility of establishing a state museum. Having determined that the functions of a state museum were not being fulfilled by the state government, the committee concluded: "If we want a society which is concerned with more than the barest necessities, and if we want our children and citizens to know something of their heritage, the assets of our state and the direction of South Carolina's progress into the future, A STATE MUSEUM IS ESSENTIAL FOR THESE PURPOSES."

With that in mind, the General Assembly in 1973 created a South Carolina Museum Commission with nine members, one from each of the six Congressional districts and three at large. Gov. West appointed Guy F. Lipscomb Jr. of Columbia as chairman and named seven prominent South Carolinians to work with him.

To begin its work, the Commission hired William E. Scheele as director and provided a staff to assist him. The staff quickly set out to assess the museum-related resources of the state and to establish contacts with institutions of higher education, with private collectors, and with museums and related organizations in South Carolina and other states. These efforts helped the staff and the Commission crystallize their thinking about the role of the State Museum.

The Commission planned for the State Museum to be part of a complex that would include a performing arts auditorium built by the University of South Carolina and new headquarters for South Carolina ETV. By the end of fiscal year 1976-77, consultants for the Commission had completed plans for the site. The same year William Scheele resigned as director and was replaced by David C. Sennema, a former director of the South Carolina Arts Commission.

With the assistance of E. Verner Johnson and Associates of Boston, and museum professionals from around the country, a five-year plan was prepared and the initial sections of a master plan were developed.

This process led the Commission to conclude that a proposed Columbia Museum site was inadequate. Instead a 53-acre tract on the Saluda River opposite Riverbanks Zoo was selected.

In January 1980 a master plan for the site was completed. The cost of the new museum, nature trails and the construction of an aerial tramway linking the museum and the zoo, was estimated at \$24 million. One year later, when the Commission applied for capital funds, inflation had pushed the cost to \$26 million.

Because it was a time of double-digit inflation and tight money, Gov. Richard Riley opposed the construction of a new building. He suggested the Commission rehabilitate a structure.

In 1980 Mount Vernon Mills Inc. announced plans to close its cotton duck mill in Columbia. Dr. Rodger Stroup, curator of history, saw the building. His report of the vast spaces available led Sennema and some of the Commission members to consider locating the State Museum there. Museum planner Verner Johnson gave the building an enthusiastic endorsement, and Gov. Riley encouraged the Commission to pursue it.

Accordingly, the Commission turned its attention toward the mill. It could be renovated for less money than a new building would cost. It was more than half again as large as the proposed new structure and thus would allow for expansion. As the world's first electrically powered textile mill it had historical value, and as a mill it was identified with South Carolina's most important industry. Finally, it was located on a historic waterway, the old Columbia Canal, built in the early 19th century to move river traffic around the rapids of the Broad and Congaree rivers and later used to power a small hydroelectric station.

Gov. Riley arranged for Mount Vernon Mills to give the building to the state. This action opened the way for a legislative compromise: the museum would receive \$4 million in capital funds from the state, provided it raised at least \$2.6 million from non-state sources. Four months later, on December 7, 1981, officials of Mount Vernon Mills formally donated the mill complex and site to the state.

After acquiring the building, the Commission took steps to develop plans for locating the museum within the structure. Recognizing that the building had more space than the museum would need, the planners set aside a wing for possible use by other state agencies. They decided to put the museum in the east portion of the L-shaped structure, an area of about 225,000 square feet.

The planners and staff undertook another master plan, and the Commission launched a capital fund drive to raise \$2.6 million, a responsibility assigned to the Friends of the State Museum, a private, non-profit organization chartered in 1980.

In view of the limited budget, the staff planned to develop the museum in three phases. It was estimated that the entire museum would take 10 to 15 years to complete.

Then, in late 1984, the project took a dramatic turn. The State Budget and Control Board announced that it was selling the former mill to private investors, who would renovate the entire building and lease it back to the state. This arrangement gave the Commission the opportunity to develop a programmatically complete facility in the opening phase. The state would obtain its long-awaited museum. It would also acquire much needed space for other agencies. The Budget and Control Board arranged tenants for the non-museum areas of the building. They were the South Carolina Tax Commission and the State Library for the Blind and Physically Handicapped. The board also agreed to provide space for the Greater Columbia Convention and Visitors Bureau

and its Welcome Center, a development of particular interest to the museum since it promised to bring many visitors to the museum's doorstep.

Gov. Riley announced this innovative financial arrangement to the public in July 1985, and the way was cleared for construction to begin. Several weeks after this agreement was completed, David Sennema resigned as director and was replaced in November 1985 by Dr. Overton G. Ganong, former deputy director of programs for the State Museum.

A significant advancement was made in November 1986 when the State Museum staff moved into the renovated building. Work continued at a steady pace during the remainder of 1986-87. During 1987-88 staff members were even busier as the opening of the museum approached.

In the years since its creation, the South Carolina Museum Commission has gradually laid the groundwork for the museum. There have been false starts and disappointments, and at times progress has been slow, but there has always been progress. On Oct. 29, 1988, the individuals, businesses and state officials who so generously supported the concept of a State Museum were able to see their efforts come to fruition when the museum opened to the public. During the first year of operation more than 240,000 visitors came to the museum. About 84,000 students took advantage of free study visits.

During 1989-90 the staff worked hard to complete exhibits that were not quite ready when the museum opened. Harris Shettel, a nationally known authority on exhibit evaluation, conducted a workshop to teach staff members how to determine if exhibits were communicating effectively.

The 1990-91 fiscal year was a busy one. Staff members were heavily involved in exhibit planning, preparation, presentation and promotion. The museum also began to look toward the future: The initial steps were taken to prepare a long-range plan. Financial problems in state government made the Commission and the staff particularly aware of the need to provide programs and exhibits as economically as possible.

The 1991-92 fiscal year brought both disappointments and successes for the museum. Faced with a projected personal services deficit at the end of 1990-91 and budget cuts of 6.3 percent, the museum was forced to lay off four administrative staff members and to freeze vacant positions. But programs were not cut back, and this approach yielded positive results. Attendance rose by 1 percent for the year and the Cotton Mill Exchange, the museum shop, recorded a 5 percent in gross sales.

Events during the year demonstrated the museum was playing an increasingly important role in the cultural and recreational life of South Carolina. It was the primary site for the celebration Columbia's 50th anniversary of the Doolittle Raiders' attack on Japan. South Carolinian Jasper Johns, an internationally known contemporary artist, gave the museum three of his etchings. The discovery, at a State Museum dig, of the first fossil evidence of dinosaurs in South Carolina was confirmed. About 8,500 students, as well as many other visitors, attended the exhibit "Anne Frank in the World: Lessons for Humanity" during its one-month stay at the museum.

Through good times and bad, the Commission, the staff and the volunteers continued to strive to offer a museum that truly reflects the depth and breadth of South Carolina's heritage in art, cultural history, natural history, science and technology.

## SUMMARY OF PROGRAMS IN 1991-92

The State Museum's organizational structure consists of five departments: Administration, Collections and Interpretation, Exhibits, Education, and Statewide Services. The South Carolina State Museum Foundation, a private, non-profit organization, is also housed in the museum's office suite. This section summarizes the accomplishments within each of the departments during the year.

### Administration

In addition to the agency's clerical, accounting, personnel and management functions, this program includes the coordination of planning for the museum, public information and marketing, the museum store and facility use. This department previously included Building Services, Public Safety and Visitor Services. When S. Benjamin Swanson, director of administration/operations retired in December, Building Services was assigned to Exhibits; Public Safety was assigned to Collections and Interpretation; and Visitor Services was assigned to Education.

#### A. Personnel Services

Deep state budget cuts and a major deficit in the personal services accounts made it necessary for the museum to have a Reduction-in-Force effective July 1, 1991. A public information specialist II, a computer programmer-analyst, a purchasing specialist and an administrative specialist lost their jobs. The cuts were made in Administration in an effort to minimize the affect on the museum's public programs.

During this fiscal year the museum made a computer tie-in with the Division of Human Resource Management's Central Personnel System. This access to personnel-related records maintained by Human Resource Management enables museum staff members to work more efficiently. It has substantially reduced the time involved processing paperwork related to the museum's 59 full-time and 50 part-time employees.

#### B. Planning

The Commission's most recent long-range plan was prepared in 1984. It concentrated on plans for opening the museum. In 1990-91, with Phase I exhibits nearing completion, development of a new long-range plan began. The main objectives were enhancing exhibits and programs; strengthening finances; increasing public awareness of the museum; improving facilities and systems; and improving the use of human resources. The Commission approved the plan in July.

During the fiscal year, the following teams were appointed to recommend ways to implement the goals in the master plan: discipline planning; collections policy review; special events; exhibits evaluation; statewide services; accreditation; earned income; private sector support; grants; financial performance/physical assets; legislative cultivation; marketing; State Development Board; outside support; facility enhancement; classification; plan dissemination; and teamwork.

The Commission and the museum's management staff reviewed the teams' suggestions, created an action plan and set priorities. The Commission was expected to approve these recommendations during the 1992-93 fiscal year.

#### C. Public Information and Marketing

In 1991-92 the museum's public information and marketing operation continued its steady effort to make the public aware of the museum and its programs.

On hundred and ten news releases and public service announcements were sent to news media statewide. The department also provided speakers for groups throughout the state and arranged for more than 100 appearances on radio and television by museum personnel. In addition, the office successfully promoted two major new fundraisers begun by the State Museum Foundation: the Governor's Celebration of South Carolina and the Spring Fling Shag Thing. Both drew large attendance and were well covered by the media.

The State Museum enjoyed steady exposure in media statewide and sometimes nationally as well. Magazine appearances included Pee Dee, History News and Museum News. The museum also received wide coverage regionally for a number of changing exhibits, most notably "Anne Frank in the World."

The museum's newsletter Images continued its improvement in look and content. Designing the newsletter in-house, rather than using an outside typesetter, proved to be more economical and more efficient.

The fiscal year was not without its hardships, however. The office was dealt a severe blow when the museum's public information specialist was one of four employees laid off because of budget cutbacks. The director of public information and marketing and the editor absorbed his duties but the loss crippled plans for expanding marketing efforts in 1991-92.

The director of public information and marketing headed the long-range planning team that mapped out marketing strategies for the next five years. However, without a public information specialist with duties geared toward marketing, it will be difficult to carry out the strategies the museum needs to attract more visitors and to prosper.

#### D. Museum Store

The Cotton Mill Exchange, the museum store, is designed to complement the museum by offering merchandise relating to the disciplines and exhibits. In addition to the more traditional books, posters and postcards, items for sale range from toy mastodons to jewelry made with holograms to South Carolina crafts.

During the 1991-92 fiscal year, the Cotton Mill Exchange rang up sales of \$422,423. Visitors, including students, spent an average of \$1.84, per person, up from \$1.76 in 1990-91 and \$1.60 in 1989-90. A total of \$113,344 from this earned income was contributed to other museum operations. That included \$74,691 to improve exhibits and \$18,925 to support education programs.

One goal of the staff is to create products related to the museum's exhibits and to South Carolina. New products developed this year included a series of Christmas ornaments featuring museum artifacts including the *Best Friend of Charleston* locomotive, the Manning carriage and the Anderson touring car, and a leather bookmark embossed in gold with images of the museum, the State House and the Governor's Mansion.

The shop serves many state agencies and officials by offering South Carolina gifts that are not available anywhere else. Those developed this year were a gold-plated state seal bookmark and a state seal Christmas ornament.

#### E. Facility Use

Encouraging use of the museum as a statewide resource, developing relations between the museum and other organizations and agencies, promoting the museum and generating income are among the purposes of the facility use program. As part of it, the museum makes its meeting rooms and auditorium available to public and private organizations for events such as lectures, dinners, and meetings.

During the 1991-92 fiscal year, 237 events not sponsored by the museum were held in its spaces. Proceeds totalled nearly \$25,000.

## THE SOUTH CAROLINA STATE MUSEUM FOUNDATION

The South Carolina State Museum Foundation is a private, non-profit organization devoted to supporting the State Museum financially and through volunteer activities. It offers members an opportunity to contribute to the museum and to participate in programs that increase their enjoyment of it.

The Friends of the State Museum, the membership arm of the Foundation, continued to grow. During the year the total rose from 6,300 to 6,558, an increase of four percent. A new membership benefit was added as a result of an exchange with the Koger Center for the Arts in Columbia. Friends members were given a 10 percent discount on tickets to performances of the Koger's regular season schedule.

Membership in the Palmetto Leadership Council, the young professionals organization of the Friends, grew 30 percent during the year, increasing from 145 to 190. The group planned a number of activities designed to attract members and encourage support of the museum including a Historic Hauntings Ghost tour, a new members reception featuring a program on holography and a Comedy Classic Night at the museum.

Among the events the State Museum Foundation sponsored were the yearly holiday open house and receptions honoring museum volunteers and celebrating the opening of number of changing exhibits. A new event organized by the Foundation was the Governor's Celebration of South Carolina, a fundraiser that honors a different aspect of South Carolina's culture every autumn. The event, a shag party, was so successful that Foundation began the Spring Fling Shag Thing, which will also be a yearly event. Together, the events raised \$15,000.

The Foundation's first annual fund drive raised more than \$55,000. The money will be used on the natural history floor.

County months, a series of events honoring different South Carolina counties, continued to be an important part of the Foundation's program. Counties honored during the year were Greenwood, Lancaster, York, Orangeburg, Edgefield, Beaufort and Spartanburg. During the month a county is honored, all residents get in at half price, there is a display of objects from that county, and all visitors are given brochures about the county. One day during the month, all county residents are admitted free, and there is a reception in their honor.

The eleventh annual meeting of the Friends was held June 7 at the museum. Nicholas K. Moore was elected to a second term as president. Other officers voted in were Michael Witunski, vice president; Katherine W. Nicholson, secretary; and Joe A. Padgett, treasurer. Serving on the executive committee are Dorothy G. Owen, development committee chairman; Sue A. Pitts, membership committee chairman; John C. von Lehe Jr., nominating committee chairman; and Robert G. Davidson, at-large member. New board members are Josephine B. Abney, Greenwood; Susan H. Anderson, Lexington; O. Wayne Corley, Columbia; Margaret P. Kinney, Bennettsville; Eleanora R. Richardson, Union; Mortimer F. Smith, Cayce; and Valeria H. Staley, Orangeburg.



## COLLECTIONS AND INTERPRETATION, EXHIBITS, EDUCATION AND STATEWIDE SERVICES

### A. Collections and Interpretation

The Collections and Interpretation Department is responsible for collecting, preserving and protecting objects, researching exhibits, and preparing the text for exhibits. In 1991-92 the museum's Public Safety Division was administratively attached to the department.

Fiscal year 1991-92 was a good one in collecting. Although the museum did not acquire as many objects as it has in other years, some of the objects collected were quite significant. Preparing and revising exhibits and helping assure visitors the best possible museum experience, despite tough economic times, were also major concerns.

The Commission recorded 162 accessions containing 1,006 objects in 1991-92. (An accession is all the material collected from one source at one time. It can consist of one or many objects.) This impressive total provides evidence of public awareness and interest. As of June 30 the permanent collections contained 51,168 objects.

Many objects acquired during the year stand out.

In art they include: three etching by Jasper Johns, a gift of the artist, an internationally renowned South Carolinian; 79 prints by Kingstree native James Fowler Cooper, a gift of his children; a portrait of Thomas Knox Gordon, the last colonial chief justice, a transfer from the S.C. Dept. of Archives and History; a study for the portrait "Lillian" by August Cook, a gift of the artist's children; and "The Isle of Palms," a landscape by Edward Gay, a gift from Coker College.

In history they include: a hunting horn made for a Spartanburg County tanner in 1846; a 1840 sideboard from Spartanburg County; a 12-foot model of the USS Hornet, the ship from which the Doolittle Raiders took off; a small collection that includes some daguerreotypes of South Carolinians; and most of the Army Air Corps uniform and personal equipment of David Blight, a South Carolinian who served in World War II.

In natural history they include: a skeleton of a manatee that died in Lake Moultrie; a group of fossils of extinct box turtles from the Pleistocene epoch; a partial skeleton of a whale found near Beaufort; and a fiberglass cast of a dolphin.

In science and technology they include: a 1950 television magnifier; a 1933 electric scalpel from Baptist Medical Center; a South Carolina state flag and a spoon taken on a 1990 space shuttle flight by astronaut Frank Culbertson; a thermos bottle and an oxygen mask salvaged from the B-25, known as "Skunkie," that went down in Lake Greenwood in 1944.

This table profiles the new accessions by discipline and by manner of acquisition:

	Number Of Accessions	Number Of Objects
1. <u>History</u>		
Gifts	88	554
Purchases	2	4
Field Collections	8	61
Transfers	1	1
Bequests	1	23
Total	100	643
2. <u>Natural History</u>		
Gifts	11	14
Purchases	2	3
Field Collections	19	21
Total	32	38
3. <u>Art</u>		
Gifts	13	236
Purchases	5	32
Field Collections	1	36
Transfers	1	1
Total	20	166
4. <u>Science/Technology</u>		
Gifts	9	17
Field Collections	1	3
Total	10	20
5. <u>All Disciplines</u>		
Gifts	121	821
Purchases	9	39
Field Collections	29	121
Transfers	1	1
Bequests	1	23
Total	162	1,005

Field collections are objects, often contemporary, gathered by or for the curators. For example, insects or political campaign brochures. Transfers are material transferred to the museum from another government agency or another museum.

However, most of the objects that come into the museum are gifts. In 1991-92 the museum received gifts from 24 South Carolina counties and 11 states.

The objects mentioned are in the "permanent" collection. But the Commission has another collections category. In 1983-84 the staff established "teaching" collections of objects for "hands-on" educational programs. Since "hands-on" means wear and tear, the teaching collections contain material considered expendable: reproductions of small items, common materials, specimens easily replaced (such as common insects) and objects less suitable for exhibition and research. Their acquisition and care are the responsibility of the director of education.

The executive director has delegated to the curators the responsibility for deciding which objects to acquire, subject to the limitations set forth in the collections policy.

The policy was first approved on Sept. 30, 1984. It was revised on June 4, 1985, and again on April 5, 1989. A complete copy of the policy was published in the Commission's annual report for 1984-85. The report is available at the State Library.

The donation or purchase of an object is only the first step in the collecting process. If objects are to be organized and used, they must be numbered, photographed, cataloged and documented. Careful record-keeping is essential. This is the responsibility of the Registration Division.

As public institutions, museums have a legal responsibility for the objects in their care. The museum must be able to distinguish each object in the collection from every other, to say where it came from and how it was acquired, to verify the museum's title to the object, and to identify it if it is lost or stolen. In addition the museum must record as much information as possible about the object in order to interpret it effectively.

A proper system of collection records includes an accession book, which records transfers of title to the museum; a catalog file, which includes historical, scientific, photographic and statistical information; a source-of-accession file, which identifies the donors and sellers of objects; a documentation file, which contains research reports, correspondence and any other papers relating to the objects; and a loan file, which records the borrowing and lending of objects.

The Commission has been able to establish an up-to-date record-keeping system while the institution is still young and the process manageable. This system was augmented in 1986-87 when the museum began computerizing the collections. Many older museums have encountered major problems in trying to apply modern registration procedures to large, inadequately documented collections. Also, relatively few museums have computerized their collections records. In the future, however, this process will be essential for accessioning, cataloging, and inventorying. In this area the South Carolina State Museum was a leader, even before it opened to the public.

Of the more than 51,000 objects in the collections, about 35,000 have been catalogued. Records of about 9,000 objects have been entered into the computer.

Another important aspect of collections management is storage. Throughout its collections management program, the staff is using professionally certified storage supplies and equipment to guarantee that the objects are well-protected.

The underlying purpose of proper storage, security and insurance is to protect the collections. When museums acquire objects they accept responsibility for preserving them. Unfortunately, many objects have deteriorated. Some have spent decades, or even centuries, in un-air-conditioned houses, attics or barns--or in the ground. Once in the museum, they are still subject to risks, including the passage of time. For these reasons another aspect of collections management is conservation.

Conservation, in the museum sense, means the preservation of art and artifacts. The process requires the careful examination of each object for damage or potential damage, and, as necessary, a proposal of a plan for treatment to stabilize or restore the object. For each object, a written and a photographic record must be kept.

Theodore F. Monnich became the museum's chief conservator in November 1991. Monnich, an objects conservator, had worked for several years at the Metropolitan Museum of Art in New York, where he specialized in metals and arms and armor.

Notable projects completed during the year included conservation of the museum's early 19th-century Arkwright yarn spinner, a commercial textile machine; the state militia uniform of Maj. Gen. Patrick Henry Nelson of Sumter County; and a collection of several hundred late 19th- and early 20th-century drug bottles and their contents.

Treatment of a 16th-century barrel from the Spanish settlement on Parris Island, Santa Helena, was completed in collaboration with the staff of the S.C. Institute of Archaeology and Anthropology. However, problems developed and the wooden staves of the barrel began to shrink. Reversal of the treatment is impossible. Monnich and Dr. Jonathon Leader, SCIAA, will present a paper setting forth what they learned from the project at the 1993 American Institute of Conservation conference in Denver.

The Conservation Division also worked closely with the Exhibits Department in bringing the B-25 bomber known as "Skunkie" to the museum for the 50th reunion of the Doolittle Raiders, the first Americans to bomb mainland Japan after Pearl Harbor.

#### Collection Sharing

The Commission frequently lends objects to museums, exhibition facilities, state agencies or educational institutions for exhibit and research. During 1991-92 the following organizations borrowed objects from the museum:

- Association for the Preservation of Virginia Antiquities
- Calhoun County Museum
- Cayce Museum
- Columbia Museum of Art
- Historic Camden
- Howard University, Washington, D.C.
- Macon Museum of Fine Arts and Science

McKissick Museum  
Museum of the Confederacy, Richmond, Va.  
Museum of Paleontology, University of California-Berkeley  
National Museum of Natural History, Smithsonian Institution  
National Museum of American History, Smithsonian Institution  
Science Museum of Minnesota  
South Carolina Bankers Association  
South Carolina Court of Appeals  
South Carolina Department of Parks, Recreation and Tourism  
South Carolina Educational Television  
South Carolina Governor's Mansion  
South Carolina Governor's Office  
South Carolina Railroad Museum  
South Carolina State House  
Sumter County Museum  
University of Georgia Marine Extension  
University of South Carolina School of Law

The State Museum believes that the sharing of collections is an important means by which museums can increase the usefulness of their holdings.

#### Public Safety Division

The role of the Public Safety Division is to ensure the safety of the visitors, staff members and artifacts at the museum. It enhances the visitors' enjoyment of their museum experience by maintaining a safe environment. In addition to providing security for the museum, the division monitors the entire Mount Vernon Mills building, including the offices of the S.C. Tax Commission, the Greater Columbia Visitors Center and the Library for the Blind and Physically Handicapped, 24 hours a day.

To aid a staff of public safety officers, a Simplex electronic security system is in place throughout the museum. An extensive fire detection system includes smoke detectors and heat sensors in all parts of the building.

The 1991-92 fiscal year, with its budget cuts and hiring freezes, was a difficult one for the Public Safety Division. The museum experienced an increase in vandalism which could be attributed partly to a shortage of staff members in the division.

#### B. Exhibits

Museums communicate primarily through exhibits--formal, presentations of objects, pictures and words. The regular exhibiting of objects to the public is one of the characteristics that distinguishes a museum from a collection.

The Exhibits Department is responsible for the design, production, installation and maintenance of all long-term exhibits and most changing exhibits. During the fiscal year, the Building Services Division was transferred to the department.

In the face of budget cuts, staff members looked for ways to be even more economical and creative in producing high-quality exhibits and programs. Copy panels and exhibit components were reused whenever possible. Staff members sought donations of materials and equipment, such as carpet rolls that were used as pedestals for the exhibit cases in the upcoming exhibit "Fossil Collectors and Collections." Posters for the Hurricane Hugo exhibit were photocopied and hand-colored rather than printed.

Fifteen short-term exhibits in six changing galleries were presented to visitors during the year. Among them were:

"Hurricane Hugo Revisited," which opened June 22, 1991, and was set to close Sept. 1, 1992. It focused on how the devastating 1989 storm affected nature in South Carolina.

"Climbing Jacob's Ladder: The Rise of Black Churches in Eastern American Cities, 1740-1877," which opened Aug. 31 and closed Dec. 15, 1991. To this Smithsonian Institution traveling exhibit the museum added a South Carolina component which told the story, with objects and pictures, of early black churches in the state.

"Visitors' Views: Documentary Photography in South Carolina from the 1860s through the 1940s" which opened Dec. 7, 1991, and closed March 15, 1992. It featured images of the state taken by major photographers including George Barnard, Lewis Hine, Doris Ulmann and Walker Evans.

"The Palmetto State Goes to War: South Carolina and World War II" which opened Dec. 7, 1991, and was set to close May 16, 1993. It tells the story of how the war affected civilians in the state.

"Triennial 92" which opened April 3 and was set to close Aug. 9, 1992. This exhibit, organized in conjunction with the South Carolina Arts Commission, featured the work of contemporary South Carolina artists.

Other exhibits included: "Concept to Completion: A Few Steps toward Opening," Sept. 30, 1989, to May 1993; "Leonardo da Vinci: Engineer and Architect," June 29 to August 30, 1991; "O Appalachia" and "Dan Robert Miller," Sept. 22 to Nov. 17, 1991; "Futuresight: Innovations in Art Holography," Nov. 22, 1991 to March 15, 1992; "Contemporary Charleston," Dec. 7, 1991 to March 15, 1992; "Anne Frank in the World: Lessons for Humanity," March 25-April 22, 1992; and "Southern View of the Universe," March 14-Nov. 1, 1991.

A number of long-term exhibit projects were completed during the year. They included: the "Consumers" exhibit; a section on nuclear fission added to the "Energy" exhibit; a model of the USS Hornet installed in the lobby; a Model T truck and a Rolls Royce installed near the "Agriculture" exhibit; and a new entrance for the Lipscomb Art Gallery.

The department assisted with a number of South Carolina State Museum Foundation projects including displays honoring seven South Carolina counties, a Holiday Open House, the first Governor's Celebration of South Carolina: The Shag, and the Spring Fling Shag Thing. Staff members also designed museum publications including Images and To Walk the Whole Journey, a directory of African-American cultural and historical sites produced in cooperation with the S.C. Department of Parks, Recreation and Tourism.

Staff began redesigning and expanding the design studio, a project which will ease overcrowding.

#### **Building Services Division**

Building services is responsible for making sure the museum looks new every day to visitors. That means caring for 112,000 square feet of public space, including 79,000 square feet of galleries, and about 91,000 square feet of offices, work areas and storage spaces. In addition to providing custodial service, staff members support daytime and evening events at the museum.

The division managed or coordinated several architectural projects: installation of a new ceiling and new carpeting in the Vista Room; removal of a wooden floor and installation of a tile floor in the lobby; installation of heating, ventilating and air-conditioning ducts for Phase II; connection of the heating, ventilating and air conditioning system in the Lipscomb Art Gallery to the building's main system; and application of a film to the lobby windows to protect against ultraviolet light.

Carpet cleaning equipment was purchased, which will enable the museum to save money by having staff members, rather than a contractor, clean carpets.

#### **C. Education**

The goal of the Education Department is to bring the museum alive to visitors by offering lessons, tours and programs that help visitors learn while having fun. During the fiscal year the Visitor Services Division was made part of the department.

#### **Study-visit Program**

Students are the primary audience for the study-visit program, which offers curriculum-based study visits and tours without charge to all public and private schools, pre-school through secondary, in South Carolina. Teacher workshops, which help teachers understand how to use the museum as a learning resource, are also available.

In preparation for the study-visit season, the Education Department prepared a Teacher's Handbook listing all the lessons and tours, teacher-directed programs, videos and slide packets available from the museum. The handbook was distributed to public and private schools and teachers throughout South Carolina

Twenty-seven docent-conducted programs were available. New ones included "The Home Front," a look at how rationing, military training bases and prisoner of war camps affected the state; "How Things Work," a lesson in which students tried to figure out tools ranging from the incline plane to the laser; "Environmentally Speaking," a chance to explore several natural habitats and learn how modern man has changed them; and "What is a Museum," a look at jobs in museums and how objects are acquired and incorporated into exhibits. For teachers who prefer to conduct their own programs, seven self-guided activities, called "In Search of," were available.

Nearly 74,000 students participated in programs, lessons and tours offered by the department. A total of 987 teachers participated in workshops.

### Non-school Programs

More than 15,284 adults and non-school visitors in 470 groups took part in programs. The offerings were varied. Beginning in December, classic films about World War II were shown monthly. On several occasions Dr. Ed Beardsley, University of South Carolina history professor, presented, in costume, his interpretation of how Franklin Roosevelt viewed the United States and World War II in the last weeks of his life. Children had the opportunity to participate in programs in each of the four disciplines. Two Civil War reenactment groups encamped at the museum. Music programs included performances by a dulcimer player, a woodwind quintet, and a blues musician. WIS-TV meteorologist Jim Gandy discussed the effects of Hurricane Hugo.

### Volunteers

The museum's volunteers, whose activities are administered by the Education Department, play an important role in many aspects of the museum's work. Most are docents, trained volunteer teachers who conduct educational programs. However, volunteers also work in Collections, Visitor Services, Exhibits and the Cotton Mill Exchange, and assist in special programs. The volunteer corps, 225 men and women strong, worked 12,079 hours, an increase of 20 percent over the last fiscal year. They contributed time valued at \$72,474. Encouraging the participation of volunteers was one way the museum sought to continue to offer high-quality programs in tough economic times.

### Visitor Services Division

Some state agencies may be able to close their doors, but the museum is open every day of the year except Thanksgiving and Christmas. On Sundays and New Year's Day, the museum is open from 1 p.m. to 5 p.m. That means the Visitor Services staff is there, selling tickets and providing people with a smile and information.

During the 1991-92 fiscal year, the staff welcomed 153,179 non-school visitors from all 50 states and from every continent but Antarctica. Most, 81 percent, were from South Carolina. The museum had 26,339 visitors from other states and 2,203 visitors came from other nations. Total ticket sales were \$206,346.

During the year 31,608 people came on free Sundays, the first Sunday of every month.



#### D. Research

Research is one of the most important, yet often one of the most neglected, aspects of museum work. Although most museum administrators would admit that exhibits and educational programs based on inadequate, inaccurate information mislead the public and deprive the visit of much of its educational value, they often slight research. It seems remote from the everyday operations of a museum and its expense hard to justify. Nevertheless, research is indispensable, and the Commission understands this. Last year, as part of exhibit planning and program development, staff members continued to conduct research.

The State Museum opened with more than 79,000 square feet of exhibits covering four disciplines. Each exhibit had to be based on accurate information. To find and write that information in a way that can be easily understood by the public is difficult and time consuming.

The primary responsibility for research lies with the chief curators, but much of it is also done by the curators, contract employees, interns and volunteers.

With Phase II still in the future, staff members concentrated on preparation for changing exhibits and additions to exhibits already on the floor. Among the major subjects researched were:

- \*\* African-American historical sites in South Carolina for To Walk the Whole Journey, a publication the museum prepared with the S.C. Dept. of Parks, Recreation and Tourism;**
- \*\* Black South Carolina scientists and inventors to accompany the Smithsonian Institution traveling exhibit "The Real McCoy;"**
- \*\* how World War II affected South Carolinians at home in preparation for the exhibit "The Palmetto State Goes to War: World War II and South Carolina;"**
- \*\* the history of mental health care in South Carolina for an upcoming exhibit.**
- \*\* art in the museum's collection, particularly the attribution of portraits, including one of Thomas Knox Gordon, South Carolina's last colonial chief justice;**
- \*\* record South Carolina fish for an upcoming changing exhibit;**
- \*\* the South Carolina sandhills for a diorama;**
- \*\* fossils for an upcoming changing exhibit;**
- \*\* decomposers to complete the "Producer-Consumers-Decomposer" exhibit on the natural history floor;**
- \*\* spectroscopy and laser applications in surgery, manufacturing, navigation and the military in preparation for completing the Charles H. Townes Center.**

To support research, the Commission maintains a small library of books and other publications relating primarily to museum work and the identification of objects. It is staffed by a volunteer who is a professional librarian. However, for most of its research the museum draws on the collections of the S.C. State Library and the University of South Carolina library system.

#### E. Statewide Services

This program provides information to the public and assistance to museums and museum-related institutions throughout the state. Programs include: the traveling exhibitions; technical assistance, consulting and training; advocacy and promotion of the museum community; and managing the South Carolina Federation of Museums.

In 1991-92 the Commission's 28 traveling exhibits were booked 73 times by 46 museums, galleries and libraries in South Carolina. Borrowing institutions were not charged for the exhibits; they just had to furnish transportation and carry insurance on the objects.

One of the most important functions of the Statewide Services program is offering assistance to museums throughout the state. In 1991-92 Statewide Services provided technical assistance or consultation to 34 museums. This help ranged from meeting with boards planning the adaptive reuse of historic commercial buildings as museums to recommending solutions to conservation problems.

The following South Carolina counties were served by Statewide Services through technical assistance, consultancies or traveling exhibits: Aiken, Beaufort, Calhoun, Charleston, Cherokee, Colleton, Darlington, Dorchester, Edgefield, Florence, Georgetown, Greenwood, Greenville, Hampton, Laurens, Marion, McCormick, Orangeburg, Pickens, Richland, Spartanburg and York.

Another important function of Statewide Services is to provide staff support for the South Carolina Federation of Museums. The federation is an umbrella organization of museums, their employees and their volunteers that is dedicated to promoting high professional standards and other common interests of the state's museum community.

On behalf of the federation the Statewide Services office coordinated a fall membership meeting at McKissick Museum at which D. Marie Malero, director the museum studies program at George Washington University spoke. A two-day "Holiday Traditions" workshop, which focused on the development of interpretive programs, was held at the Charleston Museum. In the spring, Roper Mountain Science Center in Greenville hosted a two-day federation meeting that included sessions on development, fundraising and the impact on museums of the Americans with Disabilities Act.

The office received grants for two federation projects. A \$2,400 grant from the S.C. Dept. of Parks, Recreation and Tourism financed preparation of "Palmetto Treasures," a brochure designed to market South Carolina museums. A \$25,000 grant from the National Institute for the Conservation of Cultural Property will finance a survey and condition report on outdoor sculpture in South Carolina. The project, to be conducted in 1993, is part of the national "Save Outdoor Sculpture" project.

The office also published a new directory of South Carolina museums and Good Muse!, the federation's quarterly newsletter.

## Publications

Since publications are produced under various programs, they are summarized under a separate heading.

During the 1991-92 fiscal year, the Commission continued to publish its quarterly newsletter, Images. Also available was a brochure describing the museum, its diverse disciplines and its Friends organization.

In 1991-92 the Commission continued to make available six museum bulletins, specialized publications on museum topics. The titles are:

- No. 1 Vascular Plants of Spartanburg County, South Carolina, by Ross C. Clark, Robert W. Powell Jr. and Conduff G. Childress Jr.
- No. 2 Plants of the Eastatoe, by C. Leland Rodgers and George W. Shiflet Jr.
- No. 3 Fossil Locations in South Carolina, by Jerry T. Howe and Andrew S. Howard
- No. 4 Native Vascular Plants Endangered, etc., by Douglas A. Rayner et al.
- No. 5 Thomas Walter, Carolina Botanist, by David H. Rembert
- No. 6 William Glaze and the Palmetto Armory, by Jack Allen Meyer

This series is intended primarily for scholars and collectors. Copies are furnished free to academic and public libraries around the state, and the rest are sold to the public. As funds become available, the Commission plans to publish more bulletins.

The museum also has available a brochure on snakes written by Rudy Mancke, former natural history curator at the museum.

Finally, the Commission continued to publish Good Muse, a quarterly newsletter for members of the South Carolina Federation of Museums. It was issued through the Statewide Services program, but printing and mailing costs were paid by the federation.

MUSEUM COMMISSION  
FISCAL YEAR 1992

EXPENDITURES

	Personal Services	Fringe Benefits	Operating	GRAND TOTAL	Museum Store Funds
Administration					
Budget	271,247		3,026,781	3,298,028	
Expense	270,107		3,026,723	3,296,830	6,798
Collections					
Budget	366,299		147,411	513,710	
Expense	363,767		151,423	515,190	70,691
Townes					
Budget			32,187	32,187	
Expense			32,187	32,187	
Exhibits					
Budget	386,973		51,219	438,192	
Expense	386,493		51,172	437,665	3,747
Education					
Budget	222,460		69,999	292,459	
Expense	222,419		69,968	292,387	18,925
Building Services					
Budget	115,920		31,441	147,361	
Expense	114,797		31,384	146,181	33
Upfitting					
Budget			1,622	1,622	
Expense			1,606	1,606	
Admissions					
Budget	35,511		14,236	49,747	
Expense	35,511		14,235	49,746	1,000
Statewide Services					
Budget	24,500		6,778	31,278	
Expense	24,500		6,774	31,274	350
Security					
Budget	297,978		16,280	314,258	
Expense	297,803		16,250	314,053	

MUSEUM COMMISSION  
FISCAL YEAR 1992

EXPENDITURES

	Personal Services	Fringe Benefits	Operating	GRAND TOTAL	Museum Store Funds
Public Relations					
Budget	59,925		31,417	91,342	
Expense	59,615		31,412	91,027	11,800
Museum Store					
Budget	89,675		275,286	364,961	
Expense	89,675		275,286	364,961	
Employee Benefits					
Budget		410,814		410,814	
Expense		410,564		410,564	
Grand Totals					
Budget	1,870,488	410,814	3,704,657	5,985,959	
Expense	1,864,687	410,564	3,708,420	5,983,671	113,344

REVENUE COLLECTIONS

Museum Store	421,100
Admissions	206,026
Donations	6,189
Publications	3,663
Facility Use	24,549
Grand Totals	661,527

## APPENDIX A

### TITLE 60 CODE OF LAWS OF SOUTH CAROLINA 1976

#### Article I South Carolina Museum Commission

Sec.

- 60-13-10. South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.
- 60-13-20. Meetings and officers of Commission; compensation of members.
- 60-13-30. Primary function of Commission.
- 60-13-40. Powers of Commission.
- 60-13-50. Director.

& 60-13-10. South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.

There is hereby created the South Carolina Museum Commission composed of nine members appointed by the Governor for terms of four years and until successors are appointed and qualify. One member shall be appointed from each congressional district of the state and three members shall be appointed at large. One of the at large members shall be appointed chairman of the Commission by the Governor. Vacancies for any reason shall be filled in the manner of original appointment for the unexpired term.

Notwithstanding the provisions above prescribing four-year terms for members of the Commission, the members appointed from even-numbered congressional districts and one at large member other than the chairman shall be initially appointed for terms of two years only.

& 60-13-20. Meetings and officers of Commission; compensation of members.

The Commission shall meet at least quarterly and at such other times as the chairman shall designate. Members shall elect a vice-chairman and such other officers as they may deem necessary. They shall be paid such per diem, mileage and subsistence as provided by law for boards, committees and commissions.

& 60-13-30. Primary function of Commission.

The primary function of the Commission shall be the creation and operation of a state museum reflecting the history, fine arts and natural history, and the scientific and industrial resources of the state, mobilizing expert professional advice and guidance, and utilizing all available resources in the performance of this function.

**& 60-13-40. Powers of Commission.**

To carry out its assigned functions, the Commission is authorized to:

- (1) Establish a plan for, create and operate a state museum;
- (2) Elect an executive officer for the Commission, to be known as the director;
- (3) Make rules and regulations for its own government and the administration of its museum;
- (4) Appoint, on the recommendation of the director, all other members of the staff;
- (5) Adopt a seal for use in official Commission business;
- (6) Control the expenditure in accordance with law of such public funds as may be appropriated to the Commission;
- (7) Accept gifts, bequests and endowments for purposes consistent with the objectives of the Commission;
- (8) Make annual reports to the General Assembly of the receipts, disbursements, work and needs of the Commission; and
- (9) Adopt policies designed to fulfill the duties and attain the objectives of the Commission as established by law.

**& 60-13-50. Director.**

The director of the Commission shall be the director of the State Museum, when such facility comes into existence, and his qualifications shall reflect an ability to serve in that capacity. Compensation for the director shall be determined by the General Assembly.

## **APPENDIX B**

### **A SUMMARY OF THE STRATEGIC PLAN OF THE SOUTH CAROLINA STATE MUSEUM 1991-1995**

#### **MISSION STATEMENT**

The South Carolina State Museum is a public, non-profit educational institution whose purpose is:

- 1) to educate and inspire young people, citizens of the state, and out-of-state visitors with an understanding and appreciation of the state's heritage and culture;
- 2) to serve as a complementary resource for the state's educational system and as a tool for business and economic development; and
- 3) to assist other museums in the state.

In order to accomplish these ends the State Museum shall collect, preserve, and share objects representative of the state's natural history, cultural history, science and technology and art and shall exhibit and interpret those collections in a stimulating and entertaining manner to provide educational experiences for people of all ages.

#### **VISION**

The museum staff, board and donors want the museum to be one of the leading state museums in the national, achieving excellence in all its endeavors.

#### **PLAN FOCUS**

This plan was prepared in the interest of those individuals and groups who have a vested interest in seeing the museum succeed. These groups include:

Youth and citizenry of South Carolina

Trustees, staff, donors and volunteers

Cultural, political and educational communities

Business and industry

Other museums

State government

Out-of-state visitors



## OBJECTIVES

### Enhance collections, exhibits and programs.

- Review exhibits and programs. Proceed with Phase II planning.
- Review and improve the collections management system.
- Assess special events and recommend types of events, schedules and funding.
- Improve Statewide Services program by identifying improvements and opportunities for new services.
- Apply for American Association of Museums accreditation.

### Strengthen finances.

- Identify sources of additional revenue from museum operations.
- Identify ways to increase support from private sector, including business and industry.
- Develop a strategy to pursue grants.
- Set reasonable financial goals and other performance measures, and improve the budget tracking system.
- Cultivate support in the General Assembly to maintain and increase state funding.

### Increase public awareness.

- Update the comprehensive marketing/image plan.
- Form strategic alliances with complementary institutions.
- Develop tour package(s) the linking museum and other local cultural attractions.
- Promote the museum as an economic development tool for the state.
- Educate appropriate groups throughout the state to promote an understanding of the museum's purpose and objectives.

### Improve facilities and systems

- Identify necessary facility enhancements and set priorities for next five years.
- Expand and refine the information/communications technology plan.
- Develop a management control system to measure and track financial and operating performance and to manage physical assets.

### Improve use of human resources.

- Review museum's organizational structure, classification, compensation and training opportunities, and develop a plan to implement changes.
- Communicate the strategic plan to employees. Explain the process and the employee's role.
- Improve teamwork and cooperation among staff members.

Total Number of Documents Printed	<u>255</u>
Cost Per Unit	\$ <u>1.24</u>
Printing Cost - S.C. State Budget & Control Board (up to 255 copies)	\$ <u>316.26</u>
Printing Cost - Individual Agency (requesting over 255 copies and/or halftones)	\$ <u>          </u>
Total Printing Cost	\$ <u>316.26</u>